Thrust

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Vol. 1 No. 3
January
1990

The Nation's Only Bi-Coastal Street Music Magazine

ROXX GANG

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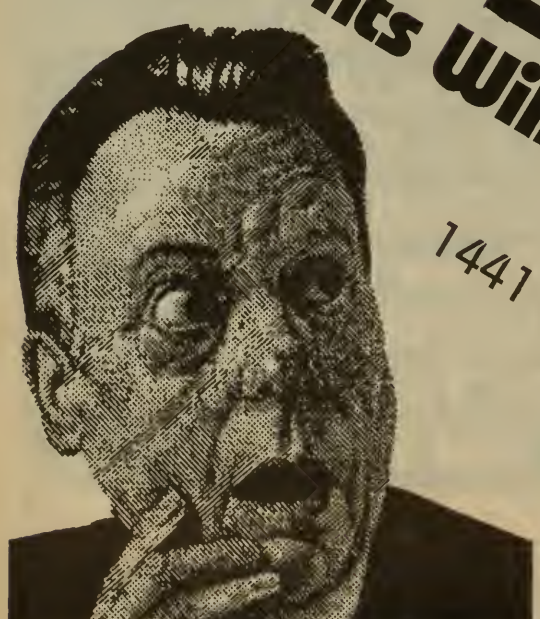

(813) 978-3936

1441 E. Fletcher Avenue, Tampa

Thrust

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STREET NOTES

Christopher Robin

Onward Through The Fog!

Well, the New Year is upon us. The air is cold and so was the reception certain local establishments gave THRUST for our holiday issue. Did we go overboard with our yuletide coverage of Miss Thrust? Regardless of whether you consider us risk taking or puritanical pornography, we got your attention, right? We got you to take notice and praise us or raze us.

So, let's kick off the last decade of this century with more sizzling local and national music coverage. Things get rolling with Tampa's favorite gang—**Roxx Gang.** On the verge of a new album and a blow-out Japanese tour, vocalist and frontman **Kevin Steele** bares his soul and collects the toll on the band's bridge to success.

Then, take a trip to Pepperland with the **Red Hot Chili Peppers** with two in-depth feature interviews. The first, written by Los Angeles correspondent T. Adam Boffi, addresses where the band has come with their new album, *Mother's Milk*. The second interview took place backstage before the **Chili Peppers** sold-out performance at **Jannus Landing** with the Pepper's new guitarist, John. Be sure to check them both out and find out why the Peppers were chased through a farm field by the Wisconsin authorities.

Thrust is proud to announce two new local columnists. First off is **The Great American Stiff** who will bring fresh insights into the punk/hard-core scene. And, **Bust A Move** will feature local bands deserving of attention. Of course, Thrust's regular national columnists are back again from Bobbi O' Rourke and the thought-provoking **Mental Floss** to the metal mischief of **The Black Cat.**

Photo features this month include the **95 YNF** benefit concert featuring **Bobby Friss, Stranger, Kings X, LA Guns, and Billy Squier.** Did anyone notice what well-dressed lead singer sported a Thrust shirt. Look inside to see. And, the hippest party of the year took place at the Ritz Theater in Ybor City for the 1st Annual **Thrust/Al Koehn Holiday Bash.** Despite industry apathy and laizzez-faire commitments, the hottest up-n-conming bands in the area kicked ass to help the Tampa Children's Home. **Intice, Kitty Grinds, Avalon, Arsenal, Multicolour House and Exploration X** cranked out full-length sets for this holiday **Blitz de la Ritz.**

You'll have your chance to meet **Miss Thrust** again for THRUST and Boomerangs are proud to announce a **January/Post Superbowl Blowout at Boomerangs in Clearwater.** Members of **Roxx Gang** will be present to give away a shiny black **Gibson Guitar** courtesy of Gibson and Virgin Records. The winner must be present to win so be sure to get your tickets early. It's sure to be a sell-out.

The 80's are over, Florida! Let's kick this town into high gear and show the rest of the country that Tampa is going to blast into the 21st century.

Thrust is accepting submissions from aspiring writers and photographers. Send all goodies (non-returnable) to Thrust 8401 Ninth St. N #B-220 St. Pete, FL 33702.

Freelance contributors do not represent Thrust and can not claim that they are Thrust employees in order to get into clubs and shows!!!

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Thrust is published monthly by Pitch Black Communications, 8401 9th St. N #B-220, St. Petersburg, FL 33702.

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Hanging Out With

Roxx Gang

THRUST: Let's talk about how response has been to the first Roxx Gang album, both on a local and a national level.

STEELE: Right now, we've got pockets. We're really big in Texas, Michigan, New York and California but the thing that hurts us the most is the lack of MTV support.

THRUST: Roxx Gang has put out two videos, correct?

STEELE: Right, "No Way Out" and "Scratch My Back!"

THRUST: "Scratch My Back" is a phenomenal video. It has everything that MTV should want. Why isn't it getting airplay?

STEELE: First of all, they made us edit a scene which has a girl turning around framed up against a window in silhouette. I've seen 10 times worse on MTV. The same girl is riding topless on Jeff's motorcycle in another scene but that got by the censors.

THRUST: So, was an edited version submitted to MTV?

STEELE: Yeah, the unedited version was played once on Headbanger's Ball but the edited one was required for every showing afterwards.

THRUST: Is that on regular rotation?

STEELE: Regular Headbanger rotation. It's supposed to move into the Hard Thirty but it hasn't yet. If MTV was legitimate, "Scratch My Back" would be in the Top 10 requested videos. We have so many people calling every day. But, if the song is not in rotation, it doesn't matter how many people call in and request it. They won't put it in the Top 10 unless they want it there in the first place. It's really stupid on their part. They said they were disturbed because I looked prettier than the models that we had in the video. I want to get a reaction out of people. When will they understand that the make-up is not to look pretty?!

THRUST: So, you're not happy with MTV?

STEELE: Videos suck. They are a necessary thing in this day and age but I don't dig doing them. They tell you what you can and can't do and take away any artistic integrity that may have been there in the first place. Obviously, it's a huge selling tool but we want to be true to ourselves and the fans and put out something which is representative of Roxx Gang.

THRUST: How else do you feel about videos?

STEELE: Well, when I was growing up and you heard a song, your imagination would paint the picture that the song suggested. If ten different people heard a song, you could have ten different visual ideas about what the song is about. On MTV, you get someone's interpretation of what the song is. You can't compete with a person's imagination. I think videos are killing rock. A great band is degraded to monotony in videos. Take

Aerosmith for example. How many times can you see an Aerosmith video before getting sick of the whole band? It scares me to think about what we're going to do in our 15th or 20th video. How many times can we rehash the same concept. And even if the video is unique, it still pales in comparison to a live show. You can't put live footage on TV and expect the same response.

THRUST: You spoke about American response. Didn't the band just come back from Europe?

STEELE: We're really hot in Europe. They think that we're big here so they treated us like superstars. Who were we to tell them different.

THRUST: How has response in England been as compared to here in the states?

STEELE: Over here, partly due to bands like Guns N Roses, we've suffered a little. There's almost like a glam backlash. In England, however, everyone was getting into it. A lot of glam bands have been toning it down in the States.

THRUST: What English venues have you played?

STEELE: We've played London, Birmingham, and in Europe we played Italy.

THRUST: Are there other foreign gigs that you're setting up?

STEELE: In February, we're going to Japan for a week. They are so into American bands over there.

THRUST: What are you doing after Japan?

STEELE: We'll be coming back to Florida for a little while then we're going to do some dates across this country with Alice Cooper. We have a guarantee of a dozen dates and more may come along.

THRUST: Alice Cooper is obviously one of your influences. How do you feel about opening for The Coop?!

STEELE: We're psyched. Alice is one of the major people who influenced us. Early Cooper was shocking and that's along the lines of what we're doing as opposed to glam in a Poison-style which is safe. When I put on lipstick, it's not to look pretty, it's to shock people. The idea is to get a reaction from people!

THRUST: Not to get on the cover on Tiger Beat?!

STEELE: Hell no, do you think Alice Cooper used to wear a dress on stage because he had good gams?!

THRUST: Alice, baby!!

STEELE: I think a whole school of glam rockers have lost the meaning of glam. It's not to look pretty. I mean you can take the guys from Poison home to meet your mother. My influences aren't the boys next door. They are more like transvestite junkie prostitutes!

THRUST: How many copies of the album have been sold so far?

STEELE: We're up to 100,000 right now.

THRUST: Do you find that Virgin Records is supporting the band well?

STEELE: There are good points and bad points with Virgin. There were three labels who we were in negotiations with but we chose Virgin because we're their only hard rock band and we figured that we would have a better rapport instead being one of 20 rock acts signed to another major label. We didn't want to get lost in the shuffle. Virgin has been very good with tour support, money and things like that but the downside is that Roxx Gang and Virgin are learning together how the band should be marketed and promoted.

THRUST: What's going on with the second album. How will it differ from the first?

STEELE: The main thing we don't like about the first album is that the guitar sound isn't heavy enough. So, there will be stronger guitars. It's kind of scary because our major influences for the most part didn't enjoy commercial success. If we move into the direction we want to go, it's taking it away from the commercial angle. At this point, the band has decided that no matter how many records we sell, we want to look back and be proud of the work that we've put out.

THRUST: Do you have a high degree of creative freedom for the second album?

STEELE: Virgin's totally cool in that department. They let us do whatever we feel is best. Even on the first album, they didn't dictate to us!

THRUST: Are you going to work with Beau Hill again as a producer?

STEELE: We hope so. We were very happy with his job the first time around and if our schedules mesh then we'll use him again.

THRUST: Who does all the writing in the band?

STEELE: I write all of the lyrics and then take things to one of my guitar players. Depending on the style of song, I'll either go to Jeff or Wade with a concept and flesh it out from there. Jeff is from the old school of rock—a more bluesy approach and Wade grew up on Van Halen and Randy Rhoads. So, we get the best of both worlds. There's no fixed form to writing. Sometimes the melody comes first, sometimes the rhythm. It really varies.

THRUST: So is everyone in the band an equal contributor to the songs?

STEELE: Yes!

THRUST: How has your attitude changed from being a struggling local band for years...

STEELE: To a struggling national band!!

THRUST: Has the attitude changed?

STEELE: Not really. Let's put it this way. This is the roughest business that there is. The competition is so fierce and there are so many critics. You can't help but have an attitude to some degree. You've got to get it in your head that your

singer. I want to be remembered as an entertainer. It's rock and roll. An ounce of feel is worth a pound of technical ability. I'm totally bored by a band that has no visual energy. So what if the guitar player plays a million notes a minute if they just stand there. That's not rock. Rock is about feeling. There's no hidden messages in our band. The organ I'm trying to stimulate is not the brain. I take pride in performing. I give it my all.

THRUST: Many bands talk about a energy transformation once they're on stage. Does that hold true for Roxx Gang?

STEELE: I suppose that everyone's different but it definitely holds true for me. I'm basically a shy person but on stage I command everyone's attention. I do things on stage that I could never do in real life. I get so high on adrenalin on stage and it takes me awhile to come down and talk to people.

THRUST: Does any drug in the world compare to the rush that you get on stage?

STEELE: Nothing even comes close. I think that is one of the major reasons why there is such a drug problem in the rock world. Someone comes off of stage and wants to reproduce that rush artificially. You go from being in front of thousands of people to being in a hotel room with 4 walls. That's when people turn to something else to keep that level going.

THRUST: Is Roxx Gang an entity separate from the individual members? If one person was missing, would it still be the same?

STEELE: If for any reason we lost any one member of the band, we'd change the name of the band. It just wouldn't be the same. The very reason for our name is comradeship. Roxx is obvious. It's an alternate spelling. Gang implies a bond between the members. I'm not condoning street gangs but the bond that a gang has. We wanted a name that showed us. We're a gang and if someone wasn't there, it wouldn't be a gang anymore.

THRUST: Is rock and roll in trouble?

STEELE: Yeah, it's gotten so plastic. Not only that, but everyone is trying to take rock so seriously. One reviewer ragged on my lyrics. Well, I'm not here to make a social statement. I'm here to play rock and roll. Go give a social commentary someplace else. The best rock songs in the world have the simplest lyrics. Rock is about simple things. People don't come to our shows to discuss apartheid. They come to have fun.

THRUST: Any pet peeves for the 1990's?

STEELE: Definitely, I really don't understand how at this point in time people still freak out over a rock and roller wearing make-up. Geez, it's almost the 21st century and people get bent out of shape when a guy wears mascara. Don't you think we've come along farther than that? If you want to know the truth, I trace this whole glam backlash back to Axl Rose. He's the biggest fuckin' hypocrite in the world. If you look at early Guns N Roses, he's a total Michael Monroe rip-off. Izzy is a total Andy McCoy rip-off down to the nose ring and hat. Slash is Jimmy Page with a tophat. Axl runs around saying glam sucks when they were glam. Shit, Slash even tried out for Poison. What the hell do you think that means?

THRUST: How will you address all these critics in the next album?

STEELE: You can expect us to be more outrageous and more crazy, just to piss more people off.

THRUST: Any news for the Florida fans?

STEELE: We have 18 new songs and some of them will be performed New Year's Eve at the Ritz.

THRUST: What are some of the new songs and are they similar to the first album?

STEELE: "Daddy's Farm," "Hot Lana," "Skin and Bones," and "Can't Catch Me" are some of the new ones and we'll play as many as we can live. We put forth a strong effort on the first album and we just want to build on that for the second. In order to last, we have to grow with our audiences. Take the Stones or Aerosmith. They've matured so that the people who started with them 10 or 20 years ago still have a common ground but new audiences also take to their work.

THRUST: Any final messages for the local Florida fans?

STEELE: I'd just like to say to our local fans that even though it's like jumping on the bandwagon now that we're beginning to get some success, jump on anyways. Better late than ever.

THRUST: How about any advice for local bands who are struggling now like Roxx Gang did several years ago?

STEELE: This may be bleak words but—dead serious—if you're not totally committed and willing to eat mounds of shit and take all kinds of humiliation and struggle for years without getting anything in return, then just quit right now. That's my best advice. Don't fool yourself. Do something else before it's too late. But then, in a complete turnaround, if you are convinced and do feel that you have something and you're totally dedicated than my best advice is stick to your guns, keep plugging away. Roxx Gang was turned down by every major label including the one that eventually signed us. My other advice is to learn as much as you can about the business side of rock and roll. You've got to find management and an entertainment lawyer. If your tape is not presented to a label by someone with credibility then its going to go right in the garbage can. So get representation and keep plugging away. Do what you believe in. The second you let up, the audience (who is a lot smarter than you think) will pick up on it and kill you. Be yourself and find about as much as you can about the business, not just your instrument. Finally, find someone who will work with you on the understanding that they'll get money if you make it. Work with someone who has faith in you.

band is the best band around, especially when you're on stage. That attitude spills over to your everyday life even if you're a humble person. In Roxx Gang's case, we never had plans of being the best bar band in this area, we always had our goals set on being an arena band and conducted ourselves that way. People mistook what I call professionalism for arrogance. Before you're signed, if you act a certain way, people think that you're a wanna-be rock star. But, after you are signed, people get disappointed if you don't act that way. Plus, if you don't have the right attitude and you're not going for it from the very beginning then nothing is going to happen. It's not like they give you a record deal and say, "OK, now you're entitled to act this way" If you don't have the attitude from the very beginning, then you don't have much of a chance of getting signed. Back to us, it's given us added confidence getting such favorable press and to work with industry professionals like Beau Hill. We can go anywhere, open for any band and hold our own. Before, we knew we were the hottest band in Florida but we were apprehensive about going to Los Angeles. We were concerned that with all the great bands out there that we would come running back with our tails between our legs. So, it's a confidence builder to play all over the country and world. Europe was especially great because we kicked some major ass over there and sold out all the venues that we played. We could have played larger halls but no one expected the terrific response that we received. We may be doing a big European tour with White Lion which would get us in front of more people still.

THRUST: Describe visually what the band does!

STEELE: Well, this may not be a popular statement to make with the musicians out there but the whole reason I got into this business, before I had any type of singing talent (no matter how limited some people may think that is) was for the image. I was all freaked out. I wanted to wear those clothes, drive those sports cars and hang out with those models. To be honest, that was my dream. I remember seeing an episode of the Monkees when I was a kid in which Davy Jones was chased around the Eiffel Tower by all these screaming girls who were ripping his clothes off. I couldn't believe that people actually got paid to do something like that. My parents and teachers would always tell me that I could do anything I wanted as long as I put my mind to it. I don't think this was exactly what they had in mind but I took their word for it and here we are. Coming back to the original question, that persona comes across on stage. There's no place I'd rather be than on stage. Everybody in the band is a performer. If you were in Roxx Gang and came off stage and weren't totally sweating, we'd probably fire you. Everybody makes such a big deal about image and the role it plays in our music. In our music, the image doesn't play any role. The term glam rock-what does it mean? It's not talking about the music. The music isn't glam. The image is what gets a band labeled. What difference does it make what a band looks like. In our opinion, we're professional entertainers. My big goal is not to make a mark as a

Intimate Acts

INTERVIEW

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The Home of Rock and Roll

Dirty Rotten Imbeciles

D.R.I. are not for the faint of heart. This is a band that, through 5 albums, has always remained at the cutting edge. D.R.I. are a product of the Lonestar State where there's probably nothing better to do then hang out in your bedroom and work your fingers to the bone trying to become the fastest band alive. Well, they succeeded beyond their wildest dreams.

Their first landmark release, *The Dirty Rotton LP* was released independently and recently redesigned and redistributed by Dirty Rotton Records. It remains an American Punk Rock standard of excellence with impassioned energy and socially conscious lyrics. DRI was a force to be reckoned with.

Their following LP, *Dealing With It*, firmly established D.R.I. as the most prominent speed punk core band in the land. Great things were destined to happen to these young men.

Catching almost everyone in the music industry and even some of their faithful followers by surprise, D.R.I. released the truly brilliant *Crossover* LP. Crossover became the first record that could truly claim to fuse hardcore with the the heaviness of metal. It is considered by many to be one of the best records ever made and opened the door for a flood of other bands to discover this style.

In the summer of 1988, D.R.I. released their 4th LP, entitled *Four Of a Kind*. As with all their releases, DRI, hit the road to tour in support of it. In addition to touring the U.S., D.R.I. also toured Europe for the second time and were welcomed with open arms. The third leg of the tour brought them to the land down under where D.R.I. enlightened them with their pioneering brand of music. D.R.I. also released their first full length video entitled *Live at the Ritz* which was recorded during the Crossover Tour.

1988 was truly an exhaustive, grueling and rewarding year for D.R.I. Live reviews of the band were consistently good and the group was expanding their role as the band on the cutting edge.

In the late fall of 1989, D.R.I. put out the incredibly powerful piece of work entitled *Thrash Zone* which as recorded at Cornerstone and Preferred Studio in the San Fernando Valley (LA) with new bass player John Menor. It was produced by guitarist Spike Cassidy and the studio man extraordinaire Bill Metoyer.

The ideas behind Thrash Zone were a community effort. This record shows that D.R.I. are not afraid to take stands on important issues that effect everyone. Many bands play it safe and refuse to take a stand on anything. D.R.I. speak out on issues they feel important. Some of these topics include gun control, free speech and the music business.

D.R.I. are a very important band in very important times. Check out *Thrash Zone* and enter the world as seen through the eyes of the Kings of Speed Thrash—Dirty Rotton . You won't be the same.

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THE G SPOT

Gregg Giuffria

Whatever Happened To Angel?

Formed in 1975 in Washington, D.C., Angel—clad in wintery white satin—featured a stage show of such spectacle that nothing like it has been seen since. The band would emerge miraculously from customized boxes on stage, and atop the players was a giant holograph logo that appeared to talk to the crowd.

But even though Angel was a veritable thrill for arena audiences across this great land of ours, the group never backed up its obstentatious concert presentation with suitable album sales.

Listening to the Angel LP's, it's hard for me to figure out why these pomp pioneers never made it big. ***White Hot*** and ***Sinful*** should be classic albums, not bargain bin collectibles.

The music was a complex and oft-exciting blend of swirling keyboards, romanticism, and some of the most amazing vocalizing this side of Freddy Mercury.

Mysteriously, there were no platinum records, but the band did boast three players of authentic star quality: keyboardist Gregg Giuffria, now the leader of House of Lords; sensational frontman Frank DiMino, who later spent time with Terrif; and songwriting guitarist Punky Meadows, who had the coolest hair in rock—and that's saying something!

Giuffria was and remains a gifted keyboard expert whose style would no doubt raise the eye brows of Keith Emerson himself. DiMino, whose unique voice defies comparison, was a magnetic force on stage. Meadows wasn't a dexterous soloist like, say Randy Rhoads, but he was none-the-less an exceedingly excellent player who got first songwriting credit on most of Angel's better pieces of work.

Angel songs such as "L.A. Lady" and "Don't Leave Me Lonely" are still lodged in my brain and will probably remain there indefinitely. Perhaps all the Angel stage effects and mysticism served to confuse the public, who were always more open-armed to Casablanca labelmates, Kiss. Nobody took Angel seriously, and that's a shame. "I guess we were ahead of our time," Gregg Giuffria told me just the other day shrugging his shoulders. "We never had a Top 40 single, so it was harder and harder to justify such an elaborate stage show, but if someone tried to do today what Angel did 10 years ago, it would cost a fortune." Adds Barry Brandt, Angel's gifted drummer: "We had a $150,000 logo and a $25,000 crane to lift it up and put in in place. We made some money, but we kept putting it back into the show. We had one semi for all our stage gear, plus another semi for all the effects stuff." Brandt says the talking logo is still in storage somewhere, but no one can get it because the storage fees haven't been paid.

While Angel's concert show was excessive, so too was the fun. For a while there, it was all Corvettes, cocktails, and cocaine, and industry insiders recall management problems existing throughout Angel's five album career.

Angel disbanded in 1980, and during the remaining decade there has often been talk of reunion.

But it hasn't happened.

There have also been rumors about the Angel albums being repackaged and promoted in retail stores. A good idea, but that also hasn't happened, and as the original Angel players approach the dark side of 40, its getting late.

"If Angel ever got back together, I don't think we could ever live up to all the hype and expectations," laments Giuffria. "We couldn't back then, so how could we now?"

Giuffria, who eventually put together a self-named band which had a hit single (Calling To Your Heart) in 1983, originally wanted to reuse the name "Angel" but the other members, including Brandt, couldn't settle on a buy-out fee for Giuffria to continue using the moniker.

"I don't want to say how much Gregg offered us, but it was ridiculous," says Brandt, who's currently working on a new project in Los Angeles. "I tried for years to put Angel back together, but it's never gonna happen."

Ex-Steeler, bass player Rick Fox, who was close with the members of Angel during their hey-day, has had the distinct pleasure of seeing Angel "five or six times" in concert, adding that he had "goose bumps an inch long." When bassist Mickie Jones left midway through the group's recording career, Fox was seriously considered as a replacement, but the job fell to Felix Robinson, since Robinson already knew some of Angel's new material.

Giuffria wife, actress April Giuffria, says, "Angel fans still come up to Gregg in the street and ask him questions and stuff. It happens all the time."

The last I've seen of Angel was when the band appeared in the movie ***Foxes,*** starring Cherrie Curry (ex-Runaways) and Scott Baio who was just a little kid at the time.

"In the original script, Angel had a much bigger part in the storyline," Mr. Giuffria recounts. I think we sort of got left on the cutting-room floor."

Not surprising, I say, considering Angel's lifelong dose of bad luck.

Dave Reynolds, influential rock critic for England's **Kerrang**, still considers Angel his favorite band. When I met Reynolds at the Rainbow one night, he was wearing an Angel pendant around his neck—and this is 10 years since the band played their last note.

Well, this piece of journalism may very well be the last article ever written about Angel. But I, for one, will remember them forever.

Saturday, January 20

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Red Hot Chili Peppers

by T. Adam Boffi w/ help from Julie

The Sixties. There was Love then the Doors; in the seventies, Van Halen, followed by X; then the explosion of Guns N Roses...all not only made their individual mark, but virtually defined the voice of the rock and roll scene in L.A. Now for years, the Red Hot Chili Peppers have been laying waste to just about every rock venue in Los Angeles, instilling a fire and passion in their audiences the likes of which other bands only dream of. Their concerts transcend mere entertainment, becoming rituals of primal release, slam dancing, and youthful bonding. It's a catharsis; a purging of the angst of living in the city of the lost angels that rises to a crescendo of pure unbounded joy. They're wild and playful, but underlying this is always a sense of true danger; like careening down a mountain road enjoying the sights as you swerve and caress each curve. Then realize you have no brakes and hairs stiffen and rise on the back of your neck.

John (The Pepper's new guitarist) is shy to the point of introspection; Flea, studied, thoughtful yet subtle intense; and Anthony charming, intelligent and filled with the confidence of an artist in control of his destiny, having gained wisdom through experience and observation. Only a short time ago, the band lost one of its beloved comrades, Hillel Slovak, and his absence was painfully obvious, but they've grown stronger, more determined and united.

The interview that follows, was actually two separate conversations; the first with Flea and John in a cold, windowless office at EMI as the guys smoked cigarettes and ate donuts. The other with Anthony at Joseph's Cafe, a small neighborhood Greek restaurant, intimate yet with the constant din of AM radio in the background. At one point the owner, showing great respect and a sense of honest friendship, offered to shut it off, but Anthony graciously declined. It was a fascinating circumstance to see this long haired rebellious rock singer, known for his frenzied performances and wild antics, connecting with this older gentleman with the same love and gentility that exists between him and his audience. This is what lies at the heart of the Chili Peppers...pure Rock and Roll Soul.

Since many of the same questions were asked at both interviews, Julie and I have woven them together to form one master-beast! Enjoy!

ANTHONY: Hello my friends.

JULIE: Do you have to be incognito to walk the Hollywood street scene?

ANTHONY: I really don't have to. I walk all over. In fact, that's one of my main pleasures.

T ADAM: That's part of the charm of the Red Hot Chili Peppers. You guys are like "Everyman" of R-N-R, representing the common people. You're very accessible.

ANTHONY: Yeah, we are. The funny thing about RHCP is that we're like the Kings of the Underground. We haven't really attained that mass commercial success that makes it difficult to mingle with the public without getting hassled. On one hand, that's a blessing in disguise, because the level of success that we've achieved is very comfortable and we're able to support ourselves and live happily traveling lives, playing music wherever we go which is basically all we want to do.

T ADAM: Tell me about "Pretty Little Ditty."

FLEA: Ah, we were jamming one day. John came over and picked up a guitar, started playing and it came out and we recorded it. It's all pretty simple. Basic guitar and I put some trumpet on it, and it's just a pretty little song, and we love pretty music. Beautiful music can be soft and pretty or high and aggressive.

T ADAM: I think people will turn on the tape and think, all of a sudden, the tape went off and the radio came on. They're not going to realize it's you.

JOHN: The natural human emotions that it's documenting are just as worthwhile as any other emotion that we portray in our music.

T ADAM: What space were you in when you wrote it?

FLEA: We were just playing. The RHCP have always been about defying categories. Obviously, we have a style of music that we've pioneered, that is influencing a lot of new bands coming out, but we don't feel like we're tied down. The most important thing we can do is play a lot, cause that's how we're going to create new ideas. We like to play all different kinds of stuff.

T ADAM: I felt it more on this album than on any other, that you guys were going in lots of different directions. (Flea laughs.) If there's a song, from my vantage point that really capsulizes the RHCP, it's "God Time Boys." Do you agree with that?

FLEA: I don't know, it's hard to say. That's just one facet of our music, ya know...that's a great song. It's all about being proud of being from L.A.; about being from Hollywood and the circle of friends we've surrounded ourselves with in the musical community. Mainly, Fishbone, X, Firehose, and Thelonious Monster, who are all good friends of ours and bands we love musically. A lot of people don't realize this, but I think L.A. probably has the best music scene in the world.

T ADAM: That's an interesting thing. Do you guys consider your music and the band to be indigenous of L.A.?

FLEA: Definitely! We listened to all different kinds of music and we've never tried to copy anybody, but obviously you learn about music by listening to music and those influences come out, but we're from Hollywood. We grew up in Hollywood, had most of our heaviest experiences in Hollywood, and we're proud of being from here. We always ask, when we're introduced to say *"From Hollywood, California...the Red Hot Chili Peppers."*

T ADAM: Well, you have a real loyal following here.

FLEA: Yeah, we are pretty lucky to have a loyal following all over America and Europe.

T ADAM: It's real nice on this new album. You got brass and chicks singing back up. Real nice stuff, man.

FLEA: Yeah, it's our first single. It's about friendship and love being the most important thing, and no one is above that, the basic essential elements of life. It has a lot to do with the passing of our friend Hillel, and realizing that everybody needs love and friendship. Not money, not anything, especially not drugs.

ANTHONY: I like that song very much, I'm very proud of it. It's very meaningful and will always mean something, no matter how many times we play it, because it's probably one of the more

important aspects of my life, before Hillel died...his memory will be one of the heaviest that I'll live with every day.

T ADAM: I think because of that first cut being anti-drug, you'll probably get support, even from people who might be afraid to have a Chili Peppers concert in their town, because of the high level of energy.

ANTHONY: Well, there's a lot more to that song than anti-drugs. It's really more pro-friendship, pro-understanding of your friend's problems, and that can be interpreted many different ways. There's a deadly message involved, when it comes to taking a drug like heroin or cocaine, but I'm sure different people will find

ANTHONY: Um...I find sex very relaxing. That's the one thing I can engage in that really takes me away from frustrations, or aggravations, or tension...I used to do a lot of drugs when I was a kid, and than I stopped. I don't drink or do drugs. Dealing with life without being fucked up is quite a task. There's no temporary, no immediate gratification from a chemical. You really have to learn to deal with life on life's terms, and that requires a lot of acceptance, and I'm not a very accepting person. I want everything to be the way that I want it, and if it isn't, I'm usually pretty upset. I'm in the middle of a very growing period in my life and relaxation is very important to me, and sex is the best way to reach it. That's my one remaining vice.

T ADAM: How do you feel about the energy that's inherant in a Chili Pepper's audience?

ANTHONY: I'm very grateful for it. Whenever I go to another show, and see a band, the audience is usually far less energetic than ours. I've only recently realized how important that is when I'm playing...to feel that excitement from the crowd. I can't deny it, the audience definitely feeds a serious cauldron of psychedelic power up on the stage.

T ADAM: Do you see it as a positive or negative force?

ANTHONY: I think the RHCP are known to be a non-violent band. Whenever I see it at our shows, I usually make it a point to break to break it up or say something if I'm aware of it.

T ADAM: From my view, I can see where that potential exists.

ANTHONY: Yeah, but that doesn't have to be manifested into a sense of violence. You can still dance your ass off.

T ADAM: At the Palace, you dove into the audience yourself. A lot of people jump on stage, and dive back out, smashing into each other. You must have a lot of faith and love in your audience to think they will just prop you back on stage.

ANTHONY: Well that, and the experience of having done it before. The audience is a lot more likable to catch the singer of the band, who's diving than some knucklehead from the crowd.

T ADAM: On the real aggressive stuff, do you have a melody first?

FLEA: Usually, the lyrics come after the music...but it works both ways.

ANTHONY: I'll have a list of maybe ten ideas of what I want to write about, and it'll make sense to go with this idea. Other times I'll have a lyrical notion, and I'll say, "Play me something that sounds internally twisted and tormented...painful, love, sick or tragic." I work best under pressure. When we made this record, I was writing songs all the way into the studio, sometimes just days before, like on Magic Johnson.

T ADAM: Has he heard the song yet?

ANTHONY: Magic? Yeah, he's been sent the tape.

T ADAM: It's a nice cover of Stevie Wonder's "Higher Ground"

FLEA: Stevie Wonder is one of my all-time favorite musical idols.

ANTHONY: Thank you. I love Stevie Wonder. I spoke to him on the phone and I asked him to be in the video. He was in the studio so he couldn't do it, but he was so overwhelmed by the idea, that our band had covered one of his songs. Even though he hadn't heard it yet, he didn't care, he was so happy 'cause not too many bands cover Stevie Wonder.

T ADAM: What was your neighborhood like? I mean, how in the world did you get such an incredibly black funk soul?

ANTHONY: Well, I grew up in Hollywood. It's just a matter of being inspired by particular types of music. The first music I really got off on heavily were bands like Miles Davis and Grand Master Flash, Funkadelic, stuff that I thought was very emotionally and sexually potent. I don't think it had anything to do with my neighborhood, so much as when I heard that music I was so moved by it, I wanted to perpetrate those kinds of feelings that affected me. I don't think it has anything to do with having a black soul or a white soul.

FLEA: I was lucky. When I was a kid, my stepfather was a jazz musician, and there was a lot of jammin' that went on in my house. Really righteous music at an early age. The feeling I got when I heard them play was unparalleled to anything else that I'd ever felt. It just made me feel so extremely happy when I heard it, that I think it had a lot to do with me getting into music.

T ADAM: You guys have the strongest element I've ever seen in a "white" band of a real funk-street-rap kind of sound. How much of that was totally organic?

FLEA: It's pretty much all organic. We're just playing music that we love, and funk happens to be my favorite. Actually, I can't really say that, cause I don't like to categorize music. I mean, there's only two kinds of music. There's soulful music, played by people who believe it when they're playing it; and there's non-soulful music played by people for the sake of material gain or hair styles, or getting laid, or whatever bullshit it might be. We play funk music because of a sincere love and it's what I feel most happiest playing.

T ADAM: Who are your influences as a guitar player, man?

JOHN: My influences...I suppose...ah...

FLEA: Say Frank Zappa now.

JOHN: No. Ok, Ok, Frank, Frank Zappa, Jimi Hendrix, John Coltraine, Miles Davis, Coody, Edgar Verez, Igor Stravinski...and um...any sort of music I think will give me a different perspective towards my guitar playing approach than other people's because I never wanted to be anything but a rock guitar player, and I felt that listening to as many different types of music as I could get my hands on would give me fresh ways of approaching it.

FLEA: It's not like we usually go out of our way to do anything...we just let it happen. It's like a golf swing. If you hit the ball as hard as you can and try to kill it, it's gonna go flying off into the trees, but if you just relax and let the club do the work, it will just go cruising on down the fairway.

T ADAM: You're a golf player?

FLEA: Yeah, I'm a golfer, and that's how it is with music. You just have to relax and do it. Good music is never forced, you just let it happen.

JULIE: What were you guys like as kids?

FLEA: I was always a pretty crazy kid. I was very scared of girls.

JOHN: I used to take pills, cause I was too hyper.

T ADAM: You can't be too hyper for the Chili Peppers (laughs).

ANTHONY: As a kid I was a trouble-maker, a fun-loving trouble maker. I was the guy in elementary school that, whenever anything went wrong, I was the first person they'd come to. If I hadn't done it, at least I'd know who did. I was also the protector of the mentally retarded, and physically handicapped kids in school. Even though I was a bad guy, I was standing up for them, 'cause when you're a kid you tend to tease them kids. I got into a lot of fights for those kids, 'cause they couldn't exactly protect themselves.

T ADAM: Where was your head at when you recorded the "Abbey Road" EP?

ANTHONY: The photograph?

T ADAM: Yeah, were you being disrespectful to the Beatles, or were you trying to shake things up? What was the concept behind that?

ANTHONY: It was really nothing more than a joke. England is such an uptight place and London is so anal retentive in nature, that it just seemed to make sense to get naked in the middle of the street, to show them that the RHCP were bringing a little musical freedom to their town. We all love the Beatles. There's no disrespect. If anything, it's respectful.

T ADAM: What was it like, when you actually shot it?

ANTHONY: As I was walking by, I said to this one lady, "What do you think of this?" and she replied, "Ah, it's not the first time I've ever seen a butt!...totally non-chalant about the whole thing.

T ADAM: Where did the title "Mother's Milk" for the new album come from?

ANTHONY: Well, Flea has just become a father, and for the past ten months he's seen his baby daughter suck on the breast of his wife Lucia...actually it was my idea to design the album cover with naked women cradling the four of us in her hands.

T ADAM: Let's talk about "Johnny Kick A Hole In The Sky." What motivated you to write it? What's it about?

ANTHONY: I'm pretty bummed out about the way American Indians have been dealt with; and to this day, it hasn't gotten any better. It isn't that I'm so incredibly informed about their plight, probably more so than the average person, but I'm no expert...I just feel an inner sadness about their tragedy. Their culture and their way of life was so imensely beautiful and better than what we've done to this country...I just feel ashamed. We have no respect for the planet and living things. We're destroying it, the rain forests, the ozone, polluting the rivers and oceans...radioactive waste. To them, Earth was a living thing. They treated it like their mother. It gave them life, so they gave her life back. An entire way of life back. An entire way of life was wiped out. Now there are Native Americans but they're faced with modern society, and they don't necessarily agree with it, or how to assimilate it, or maintain their culture of the past. It's gotta be an anarchistic hate towards life. What are they supposed to do? They can't live the way they want, being on reservations, and they don't have many opportunities. This is a song about one particular boy, who's completely confused; so he prays to his ancestors for an answer. His name is "Johnny Kick A Hole In The Sky."

T ADAM: Earlier on, I talked about your band being a part of a new movement in rock and roll. Do you see this happening?

FLEA: I'd like to see that. I think there's definitely something going on. It would be great if the bands were playing positive, innovative new music could get the attention they deserve...and for us and the bands we mentioned earlier, to spearhead something that could really make a statement to the American people and to the world...that remains to be seen, but we're gonna keep on doing our thing as hard as we possibly can.

T ADAM: If Someone was totally uninitiated with The Red Hot Chili Peppers, what could you say to them to express what you are?

ANTHONY: Well, the RHCP are a band based on friendship, love and honesty. A band based on rocking out with your cock out and not giving a fuck! Every time we take the stage, we play like it's gonna be our last show. We give it everything we got. When you come out to see us, you can expect to see four guys put their hearts and souls into what they do.

FLEA: Bone crunching hard core funk from the heart.

T ADAM: Thanks, guys.

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Red Hots, Get Your Red Hots!

by Christopher Robin

THRUST: We're backstage with John from the Red Hot Chili Peppers getting an update on how things have been going with the band since the summer.

JOHN: When you say summer, I really don't keep track of what month it is or what year is. This tour has been going on since September 7 and we're all completely deranged right now. We're giving some of the most amazing, ground-breaking shows to have ever hit man.

THRUST: I heard about an incident that happened in Wisconsin about Anthony getting chased through the woods.

JOHN: It wasn't just Anthony!

THRUST: What happened then?

JOHN: We did the famous sock routine for an encore. We're recognized more for that than for playing some of the greatest, original music of all time. We're known for the sock so we rarely do it because people get sidetracked into little things like that. But, when we're in places like Green Bay, Wisconsin, they have no idea of what's going on and it comes as more of a shock than in a place like Los Angeles where they expect us to do it so we don't. But, in Green Bay we did it. After the show, there were security without guns who were supposed to hold us until the real policemen came. We tried to escape, going from getaway car to getaway car. We kept getting held back so we all ran through a huge field to make a getaway.

THRUST: Did you have clothes on by this time?

JOHN: Oh yeah, we were clothed by that time. It was well after the end of the show. If we would have known that there were going to be cops when we got off of the stage, we would have been out of there. But, we had no idea. We finally got into a getaway car. But, Anthony was the last one running. He started running and then said fuck it and got tackled by the security even though he wasn't giving them a hassle. They just wanted to be rough with him. When the actual cops got there, they were very nice and wished Anthony a lot of success. Meanwhile, the rest of the band was about 25 minutes out of town sitting in some wierd hippie's house waiting to get the word from our manager that everything was all right.

THRUST: Were there any charges filed?

JOHN: Our manager talked the people in Green Bay into not filing charges because of the bad publicity that it would bring them. That's the story.

THRUST: When do you finish up the tour?

JOHN: December 17 and then we're going back to LA before coming out after Christmas. We're doing some California shows. Then we get the biggest rest that we've gotten since the album came out, fifteen days. After that, it's Hawaii and Japan and then we go to Europe and then come back to the states to hopefully tour for some huge arena band. We'll continue touring on this album 'til the middle of next summer. We'd like to tour with someone like Aerosmith where the audience has no idea of what we do. We can gain new audiences that way.

THRUST: Now you replaced who died last year. Do you feel as if you've had to fill his shoes or has the band given you the autonomy to be your own person?

JOHN: That's exactly what it is. I have my own unique style. We have a lot of the same basic feelings toward music, but I brought something to the band that wasn't there before. It's a unique relationship for all of us. The idea of filling someone's shoes is impossible. You'd drive yourself crazy trying to do it. He had his own contributions to the band and I have mine. Anthony told me that my ideas in the band were just as important as everyone else's.

THRUST: Do you like playing the older stuff?

JOHN: Yes, in fact I prefer it. To pat myself on the back as an artist is the surest way to die. You've always got to strive for something more. Right now, all I can think about is how great the next album is going to be. We've been playing together for that much longer. It's much easier to look at something and appreciate the beauty in it when you're not involved in it. That's how I look at the older stuff. When I hear the current album, I just think of all the behind the scenes arguments that went on in producing it. There were good times too but I can't look at it objectively.

THRUST: Has the band reached an apex or haven't we seen anything yet?

JOHN: That's my whole point. You haven't seen shit yet!! We just recorded an amazing song for a film that will be out in March called "Show Me Your Soul". We wrote it in about two hours in the studio because the song we originally wrote for the scene was too slow and there were people dancing in the scene so we had to match the tempo. We went in there without any sort of authoritative producer and made this incredible song.

THRUST: Are there any differences in how you approach a crowd in Florida compared to a big city crowd such as LA or NYC?

JOHN: Of course, but it's nothing as specific as "Let's do the sock trick in Green Bay but not do it in Tampa". It's not as simple as that. Anytime we play a show, we respond to all the energies that are around us. We react to the specific environment.

THRUST: So, we'll never see the same Peppers show twice?

JOHN: Absolutely not!

THRUST: Who do you consider the band's influences?

JOHN: Anyone who has played music that has come from their soul and has been honest music is an influence of ours.

THRUST: How do you overcome the stand-off attitude of radio stations and video stations who are afraid to give you exposure?

JOHN: It's not us who have to deal with it, it is the record label. We just play our music the best that we can. We're not businessmen, we're artists. We grab music that's floating around in the air and turn it into reality. That's the beauty of life.

THE GREAT AMERICAN STIFF

Six years ago, I wouldn't have believed it possible that I would be writing a column for a rock magazine about the kind of music that has been my life for the past ten years—Punk. Shit, I wouldn't have believed it ten days ago. In the 8 years that I've lived in the Bay Area, the scene has seen some really high and low points. Some of the high points were the **U.K. Subs, Black Flag, Lords of the New Church** at the old Red Rose Pub in yuppie infested Carrollwood, **The Dead Kennedys, GBH, 7 Seconds**, and just about every other punk and hardcore band around the **Cuban Club** in **Ybor City**. The low points were the times when no venues would allow bands who didn't fit the respected rock-n-roll mold (whatever that is) to play there. Just recently this happened at a rock bar that pulled the power on the mighty **24-7 Spyz**. Maybe the security goons just couldn't accept the fact the 4 black dudes could have that effect on a mainly white audience. I was there and for about 35 minutes I was witnessing something truly brilliant. Oh well, I guess they can stick to playing it safe and continue booking hairspray bands that play mall metal and aspire to be the next Poison or whatever shit band is on top of the mall metal scene now. I don't have time for that.

Other low points are the impending closing of Jannus Landing whose stage has been graced by some of the best bands I've ever had the pleasure of seeing. **The Damned, Killing Joke, The Ministry, The Ramones, Screaming Blue Messiah**, and **New Model Army**. It seems that a handful of concerned elderly residents have a problem with the noise level, so five people can get a venue shut down that tens of thousands enjoy. (Amerikka, what a fucking country.)

Some new L.P.'s that have been driving my suburban neighbors from hell crazy lately are **Screaming Blue Messiah's** *Totally Religious*, Bill Carter and the Boys check in with their third LP. Great stuff-hard driving guitar, solid rhythm and great vocals, some funny, some dead to the point serious. Check out "Wall of Shame". These guys seem to thrive on the stupidity of the American Society.

Next up are the **Jesus and Mary Chain** with their 3rd LP, or 4th if you count *Barbed Wire Kisses*. It's entitled *Automatic*, and a good album, a lot like *Darklands*. It really consistent and should find the Reid Boys a bigger audience, but for my money I miss the feed back and white noise of *Psycho Candy*, probably one of the best albums of the 80's. Before that album came out music was starting to get boring. But that's what's so cool about Alternative Music, something new always comes along and gives it a boot in the ass

The Red Hot Chili Pepper's *Mother Milk* has been spending a lot of time of the turntable with songs like "Good TIme Boys," "Knock Me Down," a cover of Stevie Wonder's "Higher Ground." It's no wonder. Lots of fun, great show at Jannus Landing, too, except for the sheer number of people.

Next up is ex-**Clash** man Joe Strummer With *Earthquake Weather*, I have to confess that the Clash are my favorite band of all time. But Joe doesn't let down with his 1st LP. I was expecting something more along the lines of the "Love Kills" single he put out a couple of years ago, but this sounds like a logical extension of some of the less pretensious stuff on Sadinista. It's like finding a long lost friend. Joe's got his shit together again after putting together his new Clash in 1984 and touring and putting out that awful album, I'm glad he's back, his new band is really tight, too.

I have also been listening to the latest **New Model Army** release *Thunder and Consolation*. It's about 6 months old and I've finally acquired the capitol to purchases it on CD no less, which includes *The White Coats* EP. N.M.A. are a self righteous Band in a very positive sense. The songs on these CD have a urgency to them. N.M.A. played at Jannus Landing a couple of years ago, and about 100 people showed up if ever there would be an excuse for a lackluster performance this was it. But N.M.A. came on stage and played their collective hearts out. It's shows like that that restore my faith in music. I have a hard time understanding why 50,000 people would pay $30.00 to be corralled into a stadium to see some aging corporate dinosaur rock band whose music wasn't that good 20 years ago and definitely hasn't improved with age when you can plunk down $8.00 and see some good and socially relevant music in an intimate setting.

One of the high points of the Tampa Bay Area is radio Station **WMNF** 88.5, a jewel in the otherwise disgusting thing known as radio. MNF plays progressive music on Saturdays from 2 to 4 with The Man **Jim Bealer** at the controls and from 4-4:30 with **Sean Connely** doing Tampa Inside Out, which deals with local acts and happenings, and Monday—Thursday from 9 to 11. WMNF is totally listener sponsored so if you enjoy these programs, show a little monetary support. At work, I'm forced to listen to Plastic Classic Rock (Classic for whom I wonder? Certainly the Sex Pistols are classic, but Bob Segar?!?!!!)I mean for Chrissakes, Journey, Styx, BTO, Yes, and these stupid DJ's talkin like they're doing you a favor playing this garbage. I mean, this music was bad when it was new, why flog a dead horse. So people count your blessings for community radio and support it.

There are a lot of cool local bands that don't play golf with local DJs to get their music played on commercial radio. These bands included **Psycho Tribe**, my personal fave, along with **No Fraud**. Psycho Tribe have been around about 6 years, known before as **The Front**, their music is straight ahead punk with a strong **Killing Joke** influence, how can you go wrong there? No Fraud play straight ahead hard core with intelligent lyrics, definitely not a straight edge band and they don't take themselves seriously. What more could you ask for. **Pagan Faith** are another cool H/C band that's been around forever, last time I seen them were at a slam fest in April and they ripped. I don't know if they're still together, it would be a shame if not. Brian, give me a call! **Barons Of Love** play crampish style R-N-R and have some vinyl out they used to be called the **Voodoo Idols** and have been around as long as I can remember. These guys are great live and deserve one hell of a lot more of an audience than they currently seem to have,. Hey if any of you hairspray bands are still reading this, why not go check out how real R-N-R is played?

There are a couple of clubs that have live music by local bands, namely **Ceasears**, formerly **Act IV**. But not a lot of people show up. Apathy has always been a big problem in the Tampa Scene. A national act plays here and the place is packed, but no one shows up to see the local bands. **Masquerade**, located on 7th Avenue in Ybor City also promotes live local music on Sunday & Thurs. nights. I recently went there on a Thursday to see the **Psycho Daisies** (a great band from Miami featuring **Charlie Picketts** old guitar player, **Johnny Sulton**) and **The Barons of Love**. About 10 people showed up and 5 paid to get in. When I asked the bartender if it was usually this dead, she replied, "Well look at the band's playing". Great attitude! **The Swamp Club** in Gulfport has live music on weekend. I haven't been there in a couple of years so I don't know what it's like.

There are some really good independent owned record stores in the area. In Bradenton, there is **Daddy Kool Records** which also is the home to **No Clubs Productions**. No Clubs puts on most of the alternative shows in the area. I would like to personally thank Tony and Dave (No Clubs) for booking bands that no other promoters would take a chance on,. Sometimes, they loose their asses, but they continued to do it and a lot of great bands have passed through the area. **The Record Exchange** in St. Pete. also has a very good selection and have always been very helpful and friendly. **The Alternative Record Store** in North Tampa probably has the biggest selection of alternative music in the area. (Hell, I could spend days in there.)

Well, that's it for now. If any bands out there have tapes (home-made/live/studio or records, send them to me and I'll give them a review maximum rock and roll style, short and to the point and it will give your band some explosure. Please include some info on your band and write in big letters in care of Stiff so they don't get lost in the glam rock shuffle. Until next month, take care!

95 YNF Benefit

PHOTOS BY OSBORNE

featuring LA Guns, Billy Squier, Kings X, Bobby Friss and Stranger

Stranger mellowing after kicking the benefit into high gear.

Mr. X, (King to his friends) escapes from the Lost Planet!

95ynf

The two-headed Billy Squier cloning around during his set.

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Monday Metal Night

Jan. 8	Rock Bottom/Harken	Jan. 5-7	Medusa
Jan. 15	Kronik/Chaos/Talion	Jan. 10-14	Ordeal
Jan. 22	Keith Collins Krunch/ Malicious Intent	Jan. 16	Enigma Rec. Artists Coven
Jan. 29	Iced Earth/Brutality/ Iron Cross	Jan. 17-21/24-28	Axis Alley
		Jan. 31	Foxxxhead (One Night Only)

Pro-Phile Featuring

Southern Snow

Member Name	FRED GEORGE	BRIAN JEFFRIES	DOUG LIPPS	DAVE SPENCER
Instrument	Guitar, vocals	Guitar, Vocals	Bass, tongue	Drums, Vocals
Favorite TV Female	Marylin Chambers	Counselor Troy	Miss Piggie	Punky Brewster
Favorite Place to Shop	The Last Act	The Last Act	The Last Act	Dale Mabry Outside Mons Venus on a Saturday Night
Favorite Strip Club	My Bedroom	Tattletales	Any parking lot	Any Dance Floor
Favorite Make Instrument	Nova	Nova	Nova	Endorsed
Favorite Sexual Fantasy	Rocky Ruckman in a little nazi outfit...again	Mile High Club	Fat knocked-up mommas	Lesbian Nuns
Favorite Drink Favorite Food	Bud See Favorite Drink	Scotch Cooked	Sasparilla Korean	Isopropyl Allcohol Free
Favorite Bar	Porthole	Alchemist and Borrister	My refrigerator	Dewdrop Inn
Musical Influences	Nigel Tuffnell	Eclc Clapton Joe Satriani	Bud, Cuervo	Manhanishua Orchestra
Pet Peeves	People That Put Ships in Little Bottles and George	Having My Dog Stroke Me	Psycho Bitches	Turn Signals all the way across Howard Franklin
Favorite Movies	Spinal Tap Samural Dick Blues Bros	Blues Bros.	Spinal Tap Blues Brothers	Bollero
Favorite Local Band	Stranger	Travelling Peabodys	Nick Nasal and the Nine Nasty Nose Pickers	Spagneti and The Bowel Pacs
Least Favorite Song	Anything by Bruce Homsby	Cocaine	Anything Disco	Kung Fu
Perfect Woman	Deaf, dumb, blind, sex goddess with a liquor store	Ditto	Ditto	Ditto

FAITH NO MORE

THRUST: How are you dealing with the labeling which is associated with a band with so many influences and styles within your music?

JIM: I think it's more a convenience factor for whoever is writing an article or presenting us. People want to label things before they go out and buy something they aren't familiar with. I don't really have a problem with it.

THRUST: How does *The Real Thing* compare to your first two albums, *We Care A Lot* and *Introduce Yourself*?

JIM: The main change in this album is our new singer, Mike. Besides from that, we've gotten better as a band, having more time to work with each other.

THRUST: Who does all the writing in the band?

BILLY: Every song on the album has a different origin point. The diversity you hear on it is due to the different creative forces in the band. Everybody put their individual stamp on the album.

THRUST: Is your stage show a fair representation of what you're producing in the studio?

JIM: I'd say it is. We may go off a little, though. We like throwing in things that we've never done before like the theme song from the Nestles Chocolate commercial.

THRUST: Is the stage show visual?

BILLY: Only if we're on acid, then things get real visual. For us anyways.

THRUST: Is it hard getting mainstream acceptance?

BILLY: Everybody likes to make a living so we do care about it to that degree. It's been difficult. It takes a long time to get response. We've always got good response from college stations. We also opened for Metallica on their west coast leg which gave us new audiences.

THRUST: *How long has the Faith No More been together?*

BILLY: 5 years not counting the new singer.

THRUST: From a five year vantage point, how do you view things?

JIM: It's getting a lot better. The hardest thing for a musician to get is work. So, we're happy to tour for a year in support of this album. It keeps us busy.

THRUST: Lyrically, there are some interesting messages that the band is saying. Who writes the lyrics?

JIM: Mike Patton, the new singer writes everything.

THRUST: Is their a message that the band is trying to get across or are you just trying to get the band across to the public?

JIM: Mostly, the lyrics are just about personal things. We're just trying to get the band across.

BILLY: If we write things with a good intent, then they generally come across that way.

THRUST: Where did the band come up with the name "Faith No More"?

BILLY: It was Jim's grandfather's fishing boat!

THRUST: What are the immediate future plans for the band?

JIM: We're just going to keep plugging away at promoting this album and getting as much mileage out of it as we can. That's all we can do.

THRUST: What bands do you admire?

JIM: I like Kings X a lot. They're the first band I've heard in a long time that has gotten me excited. I also like Metallica, Slayer, Zeppelin, Sabbath and Johnny Winter.

BILLY: I like punk rock, old Black Flag and stuff like that. I like Sade, Elvis, and all kinds of wierd shit.

THRUST: What are your favorite tracks off the new album?

JIM: I think "Epic" is the strongest song on the album.

BILLY: I like "The Real Thing!"

THRUST: Where is the band from?

JIM: We're all from San Francisco.

THRUST: Does the band mesh together on stage?

BILLY: Yeah, that's one of the things which we dig. Even though we have different influences, on stage there is something that ties everything together. It's really unique because, somehow it all fits.

THRUST: How do you approach your stage presence in a big arena playing with a national act as opposed to a more intimate venue?

BILLY: There's barriers on big stages so it's a lot harder to spit on people.

THRUST: Describe your audience.

JIM: It used to be mostly eunichs but we now draw crowds from yuppies to hard-core folks. It's all ages really.

THRUST: Let's wrap it up guys. Any New Year's Resolutions?

JIM: I'm going to start a Satan's Right Movement. The PMRC and everyone have been talking about Jesus and Satan hasn't been getting any press. After all, where would God be if there were no Satan?!

BILLY: This year I'm not going to let my guitar tech whip fat women with horse whips!

When Recording Artists Choose State of the Art Technology...

When The Stranger Band set out to record their "No Rules" album, they could have done it almost anywhere. Here's part of what they have to say about their choice of studios:

"Morrisound offers the best engineers and assistant engineers in the business, and with that, a very relaxed atmosphere. So if you're serious about your music, take it from The Stranger Band, Morrisound Recording is the only serious choice in the State of Florida."—John Price, The Stranger Band

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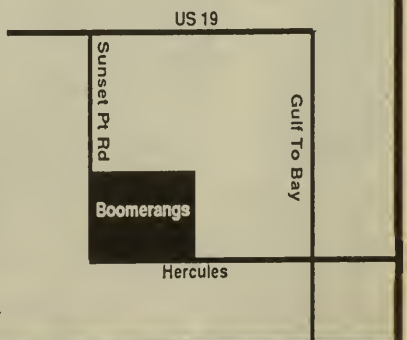

Jan. 3 — **Deloris Telescope**
Jan. 10-13 — **Triple Crown**
Jan. 17-20/24-27 — **The Beat Heathens**
Jan. 21 — **Thrust January Blowout**

Live Entertainment 5 Nights A Week

Heartless Cardiac Arrest

Heartless-*lacking spirit, courage, or enthusiasm; hard or pitiless. Lacking kindness and feeling.*

Could this be just the dictionary version or does the band follow this definition?

Following a recent performance, Thrust had a chance to talk to Jimmy Robinette, lead singer and spokesman for Heartless. Speaking with bold certainty, he informed us "You're here, right now, backstage at the Rock-it Club, Saturday night and everybody's here to see the next band to get signed out of Florida!"

With Jim Morris as their producer also producing the likes of Savatage, Stranger, Crimpson Glory, Toxic, Death, and Steve Morris, Heartless hopes to be his first band to go platinum. "That's saying a lot!" Jimmy says enthusiastically as his overzealous body language had him leaping off his chair. "But if we don't do it this time around on this CD, we'll be around a long time so it doesn't matter."

You can tell it does matter, though. Opening for at least 50 acts in the last year including Blackfoot, Hurricane, Bonham, Stranger, Bullet Boys and Bad Company, Heartless is ready to take the lead. With the lust for success and energy the band has, they hope to have any of the bands forenamed open for them "especially" as Jimmy kiddingly laughs, "Stranger." Since they claim they can make any crowd crave their "raw rock and roll band," and after hearing a couple of their originals, Heartless will have to "just wait and see" how their music "long lives the night." (Don't be too heartless getting there guys!)

Does Heartless have the elements to climb to the top by getting signed by a major record label and having a number one hit? As far as they're concerned, there is no one else to stand in their way. "We're the best! We're on our way! there's no question now! You have to think like that because as soon as you don't, the minute you let up, someone will come along and step on you!" declares Jimmy. "Somebody is always better."

Having FGH International as management gives

them an opportune advantage. With their foot in the door, it allows them to open for any major band who plays at the Rock-it Club. Meanwhile their big break could be right around the corner. "We're not necessarily waiting for our break. I don't think we need to depend on a break!" spurts Jimmy. "We like to depend on ourselves. If we had to wait for a break-I mean we'd have fallen asleep a long time ago. If we'd held our breath, we'd have died."

Though they haven't got the frills of established bands, they make the best of what they do have. They've had "Lethal Lighting" for three years, who carries one of the biggest light shows in Florida, and sound provided by C.S.R. productions with Chris sneaking in a few back up vocals on their CD which is due out by late January. With the light show at its height, the measureless sound, and the combined talents of the five Heartless performers (Dean on drums, Chris on bass guitar, Billy on keyboards and guitar, Tommy on lead guitar and Jimmy, vocals,) is it any wonder that they've made it to the finals in the Rock-it-clubs battle of the bands, and then went on to Win!

Thrust caught up with two of the Heartless boys Billy and Jimmy after getting a tip they were at Sweethearts in Clearwater. (Is this their home away from home?) They were clearly ecstatic over their win. "After winning" says Billy, truly sincere "it made us feel good. We've never won anything before-never had anything handed to us.

We've worked really hard with no breaks and now things are happening! This is the first chance we've had to prove ourselves and the first thing that's happened to us to prove that we were appreciated by the public! (good going guys! This could be the break you needed!) It's just kicking the right heels with the right people now!"

Heartless is currently on the road pulling out Georgia tour stops. Next on the list is a northern tour of the country. Tom called the Thrust offices and had the following to say about the up to the minute scoop on the band!

THRUST: How does it feel to win the Tampa Rock Wars?

HEARTLESS: Well, it felt really good to win. We took it really serious. We knew what we had to do. We knew the other bands. We knew the competition was really good so we gave it our best. We knew that we were on top of things. We had just gotten out of the studio so we were really sharp with our performance.

THRUST: How was the competition?

HEARTLESS: It was tough. Both the Love Dogs and Phobia have been around awhile and they are solid bands. We had our work cut out for us!

THRUST: Worthy competition?

HEARTLESS: Oh yeah! Anytime you get to the finals of any battle of the bands, you know that everyone is going to be there with their guns loaded. You have to make sure that you're really there for the battle.

THRUST: What benefits does Heartless receive for winning the Rock Wars?

HEARTLESS: We received a sponsorship from Thoroughbred. They took care of us with about $10,000 worth of prizes. We had a clothes sponsorship from Wild Wear. Also, Morrisound Recording donated studio time. Finally, the Rock-it Club contributed a lot of prizes.

THRUST: Does Heartless now go on to a regional or national Rock Wars?

HEARTLESS: Not to my knowledge, but I do know that 95 YNF is really putting an interest in our band. They're really waiting to hear the CD and there's a good chance that we'll be getting some local airplay!

THRUST: Tell us about the CD. What will be on it?

HEARTLESS: There are five songs on the CD. I don't know the order yet but the five songs are "You Got It," "Bite The Bullet," "Don't Tie Me Down," "Love Fits Like A Glove," and "Messin' Around!"

THRUST: Do you consider these your five strongest tunes?

HEARTLESS: This is the problem that we had. We had twenty or twenty five songs and couldn't pick the five that we wanted. So, we brought in Jim Morris who is producing the CD and he had the same problem. Consequently, we all sat down and picked the five songs that covered the greatest range of style from our catalog.

THRUST: So, the songs are representative of the band as a unit?

HEARTLESS: Exactly. I don't like saying that they are our best songs. It's like apples. They all taste good.

THRUST: When will Heartless be back in town?

HEARTLESS: We won't be back until February!

THRUST: Is the band on the road until then?

HEARTLESS: Yes, we will be doing a few opening dates here in the south but a northern tour is coming up. We'll be up in Michigan, New York City, Philadelphia and all points in between.

THRUST: Florida audiences will then be expecting a triumphant return in February. Will this coincide with the release of the CD?

HEARTLESS: We hope the CD will be coming out right when we are back, either late January or early February.

THRUST: Great! Thanks for checking in from the road Tom and Thrusters everywhere will be waiting to hear the CD and see you guys again next year!

After interviewing them, it's obviously clear they are not lacking in spirit or enthusiasm, and they do lend their kindness and feeling to their music.

Just watching Heartless perform, one can feel all of their energy and drive, even after the concert has ended by the songs that linger. With the appropriately titled original, their music stayed with us "All Night Long"

Take your picture with
THE FLORIDA PANTHER
(an endangered species)
More details next month!

Chef Amore's

Exotic Erotic Entrés

Mushrooms Stuffed with Crab Meat

Combine 1 cup cooked crab meat with 1 tablespoon dry bread crumbs, 1 tablespoon each of onion, parsley, and chives, all finely chopped, and 1 teaspoon salt. Stir in 1 egg, lightly beaten. Trim the stems of 1 1/2 lbs. large mushrooms and reserve them for another use. Fill the caps with the crab-meat mixture. Sprinkle the mushrooms with buttered bread crumbs and freshly grate Parmesan and bake them in oven (350 F) for 20 minutes.

Each month, we will bring you a new exotic and erotic recipe starting with this appetizer or you can send for our Exotic and Erotic Recipe Book featuring recipes you can make for your lover. Please specify whether you are male or female. For more titilating delights, send $3.95 + $1.00 p/h to:

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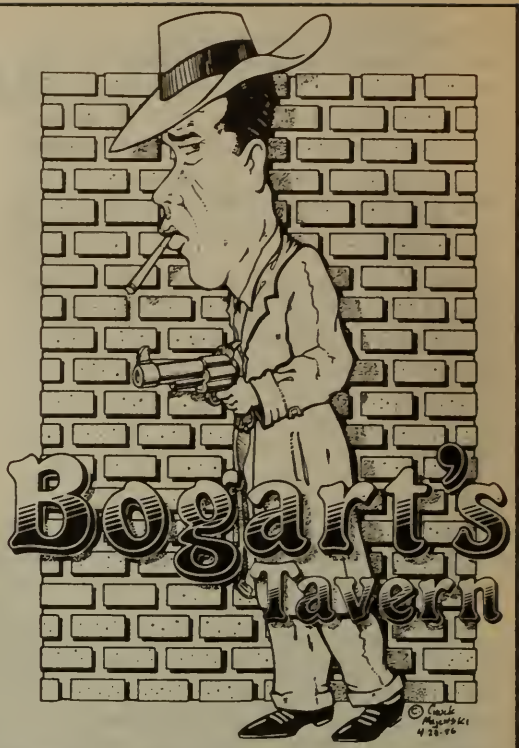

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JUST THE FACTS

CHRISTOPHER MAX

Wouldn't it be nice if recording artists were judged by the music they produce instead of in the genre by which they are supposed to fit. Either an artist is pop, rock, metal, soul, or rhythm and blues and as long as the pigeon-hole is appropriate there isn't any problems. What however is a record company to do when an artist enters their ranks and pulls influences everywhere but must be marketed in a specific field?

Such is the case with 23-year old Christopher Max whose debut album, ***More Than Physical*** is currently climbing the pop charts. Originally, the album was produced with a black audience in mind. However, due to the eclectic sounds on Max's album, the "black" label didn't quite seem to fit.

So, it was back to the marketing room and now ***More Than Physical*** is being pushed up the pop charts, directed towards a more mainstream audience. Regardless of EMI's marketing strategy, Christopher Max is a promising artist, one who cringes when short-sighted labels are placed upon him, but one who is aware of the politics of the music industry and the need (albeit tradition) which has led black artists into a stereotyped cubby hole.

Of course, the influences from Michael Jackson, Prince, Terrance Trent D'Arby and Lionel Ritchie are obvious but underneath lay pieces of Led Zeppelin and the Beatles. Contradictory? Not really, explained Max. "I dare anyone to come up with a recording project that is totally original. If you put music on tape, it's been done. If you use guitars, it's been done. If you use drums, its been done. What hasn't been done. My goal is to synthesize all of my influences and present a project which my interpretation of elements is felt.

It is virtually impossible to come up with a totally original concept." Working with co-writer/producer Nile Rogers (Madonna, David Bowie, Duran Duran), Max succeeded in an artful blending of creative energies. Bringing in studio musicians and friends (John Taylor from Duran Duran is one example) Max has presented a solid pop album.

Is the artist happy with his own work? Yes and no is the answer. Certain restrictions were placed on the album, not allowing Christopher full artistic freedom. Par for the course in this day and age of marketing decisions. "Next time around, I'm going to demand my autonomy," emphasized Max. "I'm doing this as an artist—not as a money grabber. I'll either do things my way next time or there won't be a next time. I've got to create something with personal integrity, not just commercial appeal. If the public loves it, fine—but I'm doing it for me, first and foremost."

Still, Max is pleased with many cuts on the album. "I Burn For You" is one of his personal favorites. "If it Takes Me Forever" contains a haunting melody. "Train To Bombay", written about a personal dream, sums up the direction that Max feels he is heading in artistically. "Something Wild", written after a mobile extravaganza with 2 French women, has the raw energy that Max projects. Finally, the intensity of the artist is evident in "Every Once In A While".

The future looks bright for this Seattle transplant now living in The Big Apple. A tour is in the works and Christopher is already looking on to future projects. On to Amsterdam and then it's back to the States. Thrust wishes Christopher Max success in staking his ground in the music world.

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Thrust

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LORD TRACY
OUT WITH THE BOYS

Chances. It's what distinguishes innovators from duplicators. It's what separates successful bands from replicaters. Well, a band just stormed through the Tampa Bay area who is going to soon catch your attention. The band is **Lord Tracy.**

I arrived at the **Rock-it Club** early to have a chat with the members of the band before their set. Oh, I had the usual questions. Demographic stuff here, history probes there. Still, nothing was to prepare me for the incredible two and a half hour set that transcended any interrogatives which I may have prepared. In a nutshell, Lord Tracy blew me away.

Think about it. Four dudes from **Memphis** (transplanted to Dallas) buck the rules and refuse to compromise to the musical pressures of these two staunch bible-belt towns. Instead of playing country, rockabilly, blues, or southern rock, they meshed the influences from their pre-pube record collections and came across a hybrid of **Jimi Hendrix** meets **Aerosmith** meets **Sly and the Family Stone.**

No mere rock and roll band, **Lord Tracy** put on a phenomenal performance. Although the crowd was sparse, the energy was high and by the end of the night everyone was out on the floor rolling with laughter from the antics of this fun-loving foursome.

Each of the members of the band excels in their craft. Bassist **Barney Wolfe** is the hottest bassist around, making even die-hard Sheehan fans go, "Billy Who?". That is not an idle compliment. Barney runs around the stage, turning his bass into a lethal weapon—slaughtering scales and pillaging runs while attacking the whammy bar on his instrument. If Jimi Hendrix had been a bass player-well that gives you some idea. The band is fronted by **Terrence Lee Glaze** whose vocal style is reminiscent of none yet borrowed from all. Terrence's stage presence is comedic. He joked with the audience sharing personal moments of sores (dino-sores that is). I can't remember the last time that a lead singer had me rolling on the floor with hysterics.

The highlight of the show was the hard-hat rap. The band recruited every hot female from the audience, placed a hardhat on each of their heads, and made them get on their knees while drummer **Chris Craig** proceeded to lay out a groovin cranial rhythm. Meanwhile, each of the band members rapped out in the audience. This is one stunt that has to be seen to be appreciated. Nothing-I mean nothing I could possibly write could capture the fun that was in the air with this band.

Finally, I can't forget the solid guitar work of **Jimmy Rusiduff** who often ended up in the crowd to play his axe. There's no division of stage and audience with Lord Tracy. The whole club becomes the stage and everyone present becomes part of the performance.

Lord Tracy is a fresh band. Their first single off of **Deaf Godz of Babylon** is the anthem, **"Out with the Boys"** which is currently receiving radio and video play. With clones abounding and music getting stale, it's refreshing to find a band that has put the "F" word back into music-**FUN!!!**

Behind the Scenes with Falicon Design

Thrust Magazine stopped by Falicon Design, a company that is known worldwide for their innovative drum cage/riser systems. Falicon Design's facilities are housed inside Falicon Performance Engineering, Inc. Falicon Performance is the largest motorcycle crankshaft rebuilder in America and they also manufacture racing motorcycle crankshafts and components that they ship worldwide. Tom Falicon, the president of both companies, took us for a tour of his very diversified facility. His business is really an interesting place-while one division is making crankshafts for the fastest motorcycles around, another division is building the world's wildest drum cages, while another division is heat-treating components for copperhead missiles or jet engine parts. There's never a dull moment at Falicon and Tom is proud to point out that he is lucky to have the best employees around and he would put their skills up against anyone's and always come out a winner! The facility is full of every type of machine imaginable, so we could see how Tom could transform raw materials into the pieces of art that he does.

THRUST: How did you get started in the wild world of exotic drum cage building?

FALICON: I wasn't happy with drum and cymbal placement on my own drum kit and since I own a large machine shop, I had all the equipment on hand to design and build the world's most outrageous drum holding system. My system has 13 toms from 6" to 24" in square sizes that we built from 10 ply maple and to complete the sound we built two 24 x 42 bass drums that sound nothing short of violent. In my system, I've tried to hide as much of the tubing as possible and just expose the drums and free form cymbal holders. I like lightning bolts so I incorporated a few into my design. This drum system is very large, but I use it to test new holder drum and tubing designs.

THRUST: Why do your drum holding systems appeal to so many bands?

FALICON: As a drummer, I feel that the drummer always gets the shitty end of the stick. No matter how fantastic he plays, he almost always ends up behind the guitars on stage and rarely gets more than one solo to display his skills. My cages give the drummer a chance to be happening even before he beats a drum. When a drummer has one of my cages, he is out standing no matter how far back he is placed. Falicon's cages give the entire band a bigger image and the audience even has something more to identify with.

THRUST: How do your systems hold up to the abuse of a rock drummer?

FALICON: We keep two drum holding systems set up in our shop to be abused by whoever is in town, and we also use these cages to tryout new design ideas. As for on-the-road testing, we went to the head drum kit abuser, Dr. Killdrums (Steve Wacholz) of Savatage, and the rack system has endured his violent playing style and still asks for more!

THRUST: What determines the cost of a system?

FALICON: Since we custom build each rack system, the price varies depending on design, size, material and whether it is freestanding or has its own stage/riser.

THRUST: What projects do you have going on now?

FALICON: I just finished a cage/riser for Paul Monroe of XYZ in LA. They've just started touring and Paul and his drum tech, Aaron, are extremely excited over their new cages versatility and mobility on and off the stage. I am talking to quite a few big acts at this time but I'd rather not mention any names till my product appears on stage.

THRUST: What do you use to build your cages?

FALICON: Most of the cages are made from polished stainless steel tubing. We can, however, make drum holding systems from any material as long as it is strong enough to hold the drums.

THRUST: Where do you get your design ideas?

FALICON: Everywhere! I could be driving along and see a bridge or at an airport and see a plane's landing gear and incorporate that shape or idea into my next cage. My wife, Magdalena, who is a creative artist, also comes up with some very wild ideas. I am always talking to past customers to see what they have for improvement ideas. I also consult with Dr. Killdrums, the ultimate road dawg, as to how my systems are holding up during his band's extensive tour dates. Of course, if the drummer has an idea or a complete design, I can do it too!

Another point that I'd like to make is that if a band has a theme for their upcoming tour or if the drummer likes a particular style or shape, I can incorporate it into his cage/rack system. My designs are only limited by the band's budget.

THRUST: Can you describe your different drum holding systems?

FALICON: I build drum systems in every shape and size. I'll start at the floor and work my way up. There are two basic types of cage bases. One is the freestanding cage, which means my cage sits on any type of stage or platform that you want to place it on. The other base design has the tubes of the cage plug into a platform that is made of a metal that is perforated with 3/4" holes. The reason this design is so popular is because the entire drum kit (no matter how large) can be lifted or rolled off-stage in one piece. Also, with a floor that's full of holes, lights, smoke, monitors or cooling fans can be placed under the drummer for all sorts of cool effects. The rest of the cage is determined by the drummer himself. Here are a few choices he has to make:

a. **cage tubing transitions**-Sharp bends, smooth bends, long curves, freeform

b. **drum placement**-Do you want a lot of the cage to show or do you want the drums to appear to float?

c. **cymbals**-Do you want to hang them or support them from underneath? Will we make cymbal holders or will existing ones be used.

d. **holding clamps**-Various types of cymbals and drum holders can be used. It's your choice.

e. **disassembly**-How small do you want the cage to break down? Do you want wheels for ease of movement.

f. **material**-What size, shape, color and weight do you want your cage to be?

Even after all these choices, we still have hardly touched on all the possibilities. I usually spend a shitload of time talking to the drummer, watching his band, and getting to know their overall presence in order to make the cage work for them.

THRUST: How can people get in touch with you?

FALICON: Our address is 2041 Range Road. Clearwater, FL 34625. Our phone is (813) 461-4161. Our phone hours are 7:30 to 5:00 pm Mon.- Thur. and from 7:30 am-1 pm on Fridays. I can make any night time appointments. Just call during the day first.

LI BELLES

It Bites

Eat Me in Tampa, Florida

It Bites is a great band out of Egremont, England. The band just recently performed at the USF Sundome and consists of Frank Dunnery on lead vocals and guitar, Dick Nolan on bass, Bob Dalton on drums and John Beck on piano and synthesizers.

This four piece has a reputation in Europe for stellar musicianship and for their insistence on having something important to say in their music. It Bites fills concert halls throughout Europe and Japan and just recently played Moscow.

The band has just completed their first U.S. tour as the opening act for Jethro Tull while supporting their new album ***Eat Me in St. Louis.*** Concert goers who got to the Tull show early got a definable treat.

The album not only contains quality music but the album cover was created by the infamous **Roger Dean** (the man behind all of the classic Yes album covers.) Another celebrity on the album is the producer, **Mack.** Mack has previously produced such rock n roll greats as the **Rolling Stones, Queen,** and **Led Zeppelin.** He brings out the It Bites sound exceptionally well. The album has a heavier Genesis sound.

Another feature on this album is the "Tapboard", an invention by lead singer/guitarist Frank Dunnery. The Tapboard is a twelve string guitar set up in the manner of a Hawaiian guitar—one that sits on your lap. Instead of plucking the strings, Frank taps them. All of It Bites' songs carry a message and most deal with social issues prevalent in all societies such as war, death and love. They have their own unparalleled method of bringing these issues to our attention.

Several songs on the album deal with war. "Midnight" deals with Vietnam while "Still Too Young To Remember," a love ballad, is actually about the death of Dunnery's father during the Burman War.

Two other songs on the album deal with the same topic in two different ways. One, "All in Red," is a song about suicide and the loss of ambition. Another song full of emotion, "The Ice Melts into the Water" is about the tragic death of a child that was close to the band.

The sultry cut, "Underneath Your Pillow" takes a contradictory look at a relationship after the break up. "I had the urge late at night to go back to her, but I knew it was wrong." quotes Dunnery.

The last track on the album, "The Murder of the Planet Earth" takes a good hard look at the way our planet is being destroyed, expressing great concern for our environment.

The other songs such as "Kiss like Judas" and "Positively Animal" are powerful and upbeat.

The album as a whole is a collaboration of unequaled vocals, intricate synthesizers and innovative guitar work. Form beginning to end, ***Eat Me in St. Louis*** will appeal to all senses. It Bites is a progressive, cutting-edge band for the 90's.

The band members have known each other since their youth and have grown together musically. After playing together for ten years, they have developed a tight sound. It Bites are perfectionists and very serious musicians. When they finish a show their main concern is how the performance went. "We are not out there to play sloppy rock and roll." This professionalism has gained them the respect of the very bands who have influenced them the most: **Genesis, Jethro Tull and Yes.** Few bands have attained this level of musicianship.

In concert, It Bites offers another exciting experience. During their recent tour with Tull, the band played an amazing forty-five minute set. Opening with their first single off the new album, "Kiss Like Judas," they gained the audience's attention and respect. During their set, they played mostly cuts off their new album. It Bites is not a glamour band; they let the music do the talking. However. the band is very theatrical with John on keys looking sultry while filling in the backing vocals. Frankie dances around and seems to talk to himself when not singing while Dick and Bob keep the rhythm going. The rich harmonies and unique presence of each bandman make the show a real sensation. In between the songs, Frank talks to the crowd, sometimes introducing the song with a story, other times just rousing the audience. The band was well received this time around and hope to come back again after their European tour.

It Bites are definitely a band for the 90's—close to the cutting edge while dealing with issues of today. With their innovation and originality, It Bites is soon to be a well-known name in rock and roll.

by Christine Holts

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Bust A Move

Welcome to Bust A Move, the new column which will cover plenty of news and happenings involving local bands.

Everybody knows about **Roxx Gang**, **Crimson Glory**, and **Savatage**, but there are many other local bands that can kick a little ass also. Promising talent, good bands, decent songs are all out there, so listen up because the next big major label killer superstar band may be right in our neighborhood. As a matter of fact **Elvis** lives in Oldsmar and goes by **Kyle**. Pretty scary stuff.

A really happening band, who if they stay together can really make an impact, is **Down and Dirty**. This band has a singer who can sing, which is hard to find these days. Earl's voice sounds a bit like **Coverdale** and **David Lee Roth** but has a style that goes beyond sounding like just another clone. The guitar spot is also a refreshing change. It is not often that you hear a young player who plays straight ahead blues influenced rock. This band has catchy songs, my favorite being "Sneaking A Peek at Monique," a cool and fun stage presence and a good singer. **Down and Dirty** could be a force.

Renegade has just finished work on their studio project. **Doc** from **Captain Johnston** lent a hand or two on keyboards for the tape which was recorded at **Panda Studios**.

Renegade has maybe the best instrumental song of any local band that I've heard. "The Iguana" features **Matt's** flute abilities and has a very hard grooving feel. Check these guys out and you'll hear the most diverse cover material and plenty of original **Renegade** music.

Hemlock has ripped through the **Volley Club** once again. Playing their own brand of heavy metal they prove there is "No Peace for the Wicked" even on New Year's Eve.

How about **Heartless** winning the **Bay Area Rock Wars**? I know they are my favorite Bay area band from Ft. Lauderdale. How did that happen?

Cast of Nasties has a new bass player, **Dorian**, and Nasties singer has one of them thar new fangled ear to nose chains. L.A. Style! Get 'em Tazz!

Another new band to watch and listen for is **Midnite**. With a solid bass and drum section and precision lead guitar and very impressive vocals, this band jams. I recently caught part of their show at Oldsmar's Filling Station and was very impressed. **Jeff, Miles, Chris,** and **Bret** will be at the **Filling Station** soon and at the **Volley Club** in February.

I would like to mention the **Tampa Bay Original Rock Coalition**. The TBORC is a new organization designed to bring attention to local original bands whose main focus is to get label recognition and possible recording contracts. The TBROC will be operated by the bands involved. A compilation demo tape is a project of the TBORC. The tape will feature one song from each band and will be shopped to industry representatives and record labels as a normal one band demo. Meetings will begin soon, so if your band is interested, write to this column in care of Thrust. The response form the bands I've talked to so far has been great.

Another focus of the coalition is to get 95 YNF to develop a local music show to be broadcast on a regular basis.

The 90's have a lot in store for the Tampa Bay scene but everybody needs to make it happen.

Bands, let me know where you are playing and I'll try to come out and hear your show and review it in my column.

Also, **Les Tallent** would like to thank everybody that came by the hospital, sent flowers and gifts and prayed after the accident. Les is out and doing great and we look forward to his return to the scene.

Next month, look for bits on **Saber**, **Cinema 69**, the return of **Captain Johnston**, more on the **Tampa Bay Original Rock Coalition.**

After reading a certain critics article on the best 80's albums. I was inspired to write my own top ten and bottom ten albums of the 80's. Keep in mind that these are my personal favorites, but I feel they are great records for any rock-n-roller to get into. In no particular order:

Triumph...*Thunder Seven*. Rock's most overlooked band shows what talent is all about.

Deep Purple...*Perfect Strangers*. Veteran Rockers' Masterpiece.

The Firm...*The Firm*. The most soulful singer with a kick-ass band.

Billy Squier...*Don't Say No*. Every song moves like a song should.

Jon Butcher...*Wishes*...Great songs, great guitar and great voice.

The Cult...*Electric*. Raw Hard Rock at its best.

Yes...*90125*. Great songwriting from Trevor Rabin, plus near perfect performances.

Living Colour...*Vivid*. Straight ahead rock with a groove and feel.

King's X...*Out of the Silent Planet* or *Gretchen Goes To Nebraska*. Two albums? Yes, they are that good. Check it out.

Terrance Trent D'Arby...*Introducing the Hardline according to Terrance Trent D'Arby*. James Brown, Prince, Michael Jackson, Wilson Pickett and Terrance rolled into one. Nothing wrong with that.

Now for the worst. There are plenty of bad albums in the 80's but these stand out as the worst, for me at least.

U 2...*The Joshua Tree*. Boner and Wedge out of key.

Van Halen...*1984*. Very Sloppy.

Def Leppard...*Hysteria*. Overhype and shitty songs.

Bruce Springsteen...*Born in the U.S.A.* Grunting at its finest.

Any **Loverboy** album

Any **Rick Springfield** Project.

The **Clash**-*London Calling*. I haven't really heard it but I'm sure it's not the best of the decade.

Any **Molly Hatchet**.

The **Madonna** Catalog.

The **George Michael** Experience.

Prince.

Until next month, don't just sit there, **Bust A Move.**

© OSBORNE

New Year's Rocker-lutions

Marc (Race) Last year I had my head under 100 mini skirts. This year I'm goin for 200!

Donny (Jet-Eye) To be badder than I already am cuz I'm already fuckin bad!

Mike (Jet-Eye) This time, we REALLY mean it, we **WILL** release the EP this year! Really!

Eric Delman (Foghat) No Mo Scwoowie Wabbits!

Pat (Intice) I won't be down to the V.D. clinic this year-no more shots in my butt!

Vinnie (Intice) No more running up strange girls credit cards-my guilty consience makes it hard to sleep at night!

Leroy (Bobby-Friss) To write the worst song in the world and have it go to #1!

Chris (Ordeal) To lead my fellow A.A. members and not puke more than twice in one meeting!

Billy (Heartless) Won't live to tell... If I do, crack the barrier of the $200 bar tab!

Jimmy (Heartless) To drink twice as much as the year before and have more fun. Probably become an alcoholic!

Marcus (Hemlock) Finish up P.H.D. at Harvard and maybe work for Donny Osmond.

C.R. Willy (Frisby Champ) Retain the world championship

Greg (Stranger) To quit tellin 300 lb. biker bouncers to fuck off!

Tom (Stranger) To play Bass on two strings instead of four!

Candi Slaughter (Arsenal) Bring the best music we can back to the area- A lot of it's leaving. If you listen close we've got a lot to say!

Eddie (Road dude for Kitty Grinds) Have good lookin women pay all my bills.(Have more than one woman) (Of course!)

Don Hubber (Kitty Grinds) I'm very happy, but by next year we'll have a full house!

Mike (Kitty Grinds) To scam the RX7 from my mom!

Rob Bedrock (Kitty Grinds) To find a girl that looks like "The Little Mermaid" I'm serious!

Natty-Moss-Bond (Multi-Color-House) I would like to become best friends with Madonna so I can borrow her clothes...And I'd like to stop stomping out fires before they get burning!

Mike Mcclamma (Avallon) this is my year to hit the lottery! Then I'd put Keith in the spotlight where he should be!

Mike McCann (Avallon) Play full time and sleep on the beach in the afternoon!

Uncle Rich-To have Uncle Rich's panti trees in every yard so I can watch them grow!

Mike Shriver (Exploration-X) To gain the ultimate political power this year because politicians get the best lookin women!

Slade (Exploration-X) Not to ever make another New Years resolution as long as I live cuz it has nothing to do with right now!

Joe (Exploration-X) Stop worrying about Monday's-start preparing for Fridays!

B. B. King

January 21, 1990

7:30 and 10:00

Tampa Theatre

711 N Franklin St Downtown Tampa

Tickets available at all TicketMaster locations and the box office.

$19.50 plus service charge All seats reserved

The Black Cat

Holidazed Thrusters? Well sit back and take a load off. If you were as busy as the Black Cat this season, you might have missed out on seeing a few good bands. This cat recommends you check out for yourself.

• *New and Nasty*

Well by now you might have heard the name **Cast of Nasties** being passed around town in conversation. Even though they are a very fresh band, the noise they make can't be denied—from ruckus to raunchy with a punch.! This music is influenced by LA Street Music ála **Faster Pussycat** and **L.A. Guns**. The Nasties have opened up for a few local bands and are now currently in the studio working with new bass tom, **Dorian Sage**. Along with guitarist **Vinnie Breeding** (no jokes, Vin) drummer **Billy Brat** and Front Alley Cat **Mike Taz**. Look for them playing out again soon with songs like "Kissin on Kitty" and "Sweet Dead Rebella" You just gotta be curious! (And no, curiosity did not kill this cat!)

• *Sheer Ecstacy on Highway 101*

Over the holidaze the black cat received an early Christmas present, fave Texas rockers **Sheer Threat** (who says they don't grow them right in Texas) has probably been listening to his **Slim Whitman** records too long. These boys are straight shootin' no foolin' rock-n-roll. This wild bunch of alley cats has shared bills with the likes of **EZO, Vain, Dirty Looks, Dangerous Toys** and most recently with **Savatage** at the **Rock-it Club**. The **Sheer Threat** troupe consists of singer/bass player **Kelly**, guitarist **Eric "sion" Trent**, drummer **Trash** and the newest player on the team, guitarist **George Grenado**. The boys have been busy touring the past six months in the Northern states and Canada working on tightening up their sound in preparation for recording their album this summer that will include "101 Ways To Rock You," "Sticks and Stones," "When it Rains," and the balls to the wall "King of the Mountain." Meanwhile, out on the road, the band has been looking for that ever elusive, dynamic, lead singer. Why? You may ask, well according to Eric, he felt that the extra seat in the van had to be filled but Trash assured this kitty it was because they "wanted to *THRUST* into the hearts of America" (Plug-plug) The band is very complete as-is; everyone contributes. Whether it's songwriting or stage presentation all the members work as a solid unit in performing one of the hottest shows this cat's seen in a while.

This cat would bet all her nine lives that these guys could find more than "101 Ways to Rock You".

Look for the **Sheer Threat** boys returning to the Rock-it Club in March.

• *How about Guns–N-Order?*

Frequent visitor to the Bay area **Law-N-Order** have changed their name to **Gunner Down** due to a national band having the name. So be sure to check these guys out next time they are in town. Look for more on them in the future. The cat will keep you posted..

• *Drinking and Drama Don't Mix*

Champagne Theater, a band many of you may not have heard about...yet. It's not that they are a new band, they have been together a little over a year, It's just that they have been working their tails off touring all over the southeast and recording their debut album, ***Life of Satisfaction***. Well, now they're here in the Tampa Bay area and they're gonna hang out for a while, play some local clubs, promote the album and basically just let the Bay area know what **Champagne Theater** is all about.

The band consists of drummer **Blair Jarretti** (formerly of **Cody Jarrett™**), guitarist **Daniel Leigh** (formerly of **Wiseguy**), keyboardist **Danial Forrest** and vocalist/bassist **Jody Gray**.

The band was quite a treat to hear and watch recently at the **Seafarer Lounge**. Keyboards and strong harmonies feature prominently in their originals and the band can go from kick out the jam—rockers like "Shoot to Kill" and "Turning Me On" to soulful ballads "I Wouldn't Lie" and the haunting "Lost A Friend." This cat thinks that these boys have definitely been influenced by the late 70's and even their covers include the best of the 70's groups—**Cheap Trick, Bad Company, The Tubes** and **Wild Cherry**! (Yep...these tom cats definitely play that Funky Music.)

The band's delivery is tight and the rapport with the audience is smooth, if a bit teasing. Jody is a titillating frontman and the rest of the boys are also top notch performers that stand out on their own.

As for upcoming plans, in the near future **Champagne Theater** will be shooting a video, laying down plans for a major 20 city tour and their management is even negotiating the possibilities of taking the band overseas.

So, as you can see, you'd better catch these boys while you can because they are not going to be still for long.

The Black Cat feels that this bunch of men have the talent and looks to become a band that everyone is going to know about.

• *Harken, Who Goes There?*

The Cat cruised down to **Body Talk** on a **Wednesday Metal Night** to check out a new band called **Harken**. Expecting **Metallica** covers and **Megadeath** inspired originals, this cat settled down with a drink and waited for the show. The band began their set and though the P.A. was balls to the wall loud and distorted, drifts of a melody line reached my perked up ears. After a couple of songs, some order was restored behind the soundboard and the music was more decipherable and again I heard something very interesting. These guys were playing some catchy tunes! "Thrash" guitars and driving rhythm section, backing a powerful melody and harmonies and clear vocals courtesy of **Donny O' Neal**. Some of the impressive numbers were "Me and You," "What About Me" and "Love Not Far." Guitarist **Tony Fonseca** makes good use of his instrument and the rhythm section features **Chris Lunceford** on bass and **Jeff Powell** on drums filling out Harken's distinctive sound. Cornering the boys after the show I found out that they are a new band (2 months old), a young band (16-20) and they had a second guitarist, **J.C. Thomson**, who is 15 years old (gulp!) and lives in Los Angeles. When prodded whether this made for tough rehearsals, **Tory** assured me that J.C. flew in every couple of months or so. And they are all going to move to Los Angeles in June.

J.C.'s father is **Kevin Thomson**, a well-known producer (**Stryper**) who is going to help them with the recording of their demo tape. The "young" boys' future plans are to work up some more songs and improve their stage show with some more playing out experience, I'm sure would rectify itself.

All in all, Harken are an enthusiastic and ambitious group with the right material to succeed.

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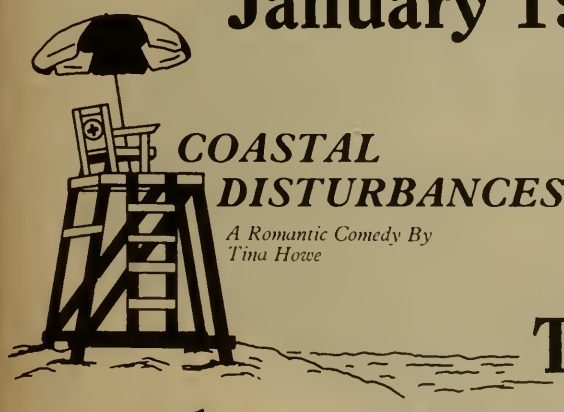

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Frankie Kidnaps Two Local Thrusters!

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Hot Shots

HOT SHOTS

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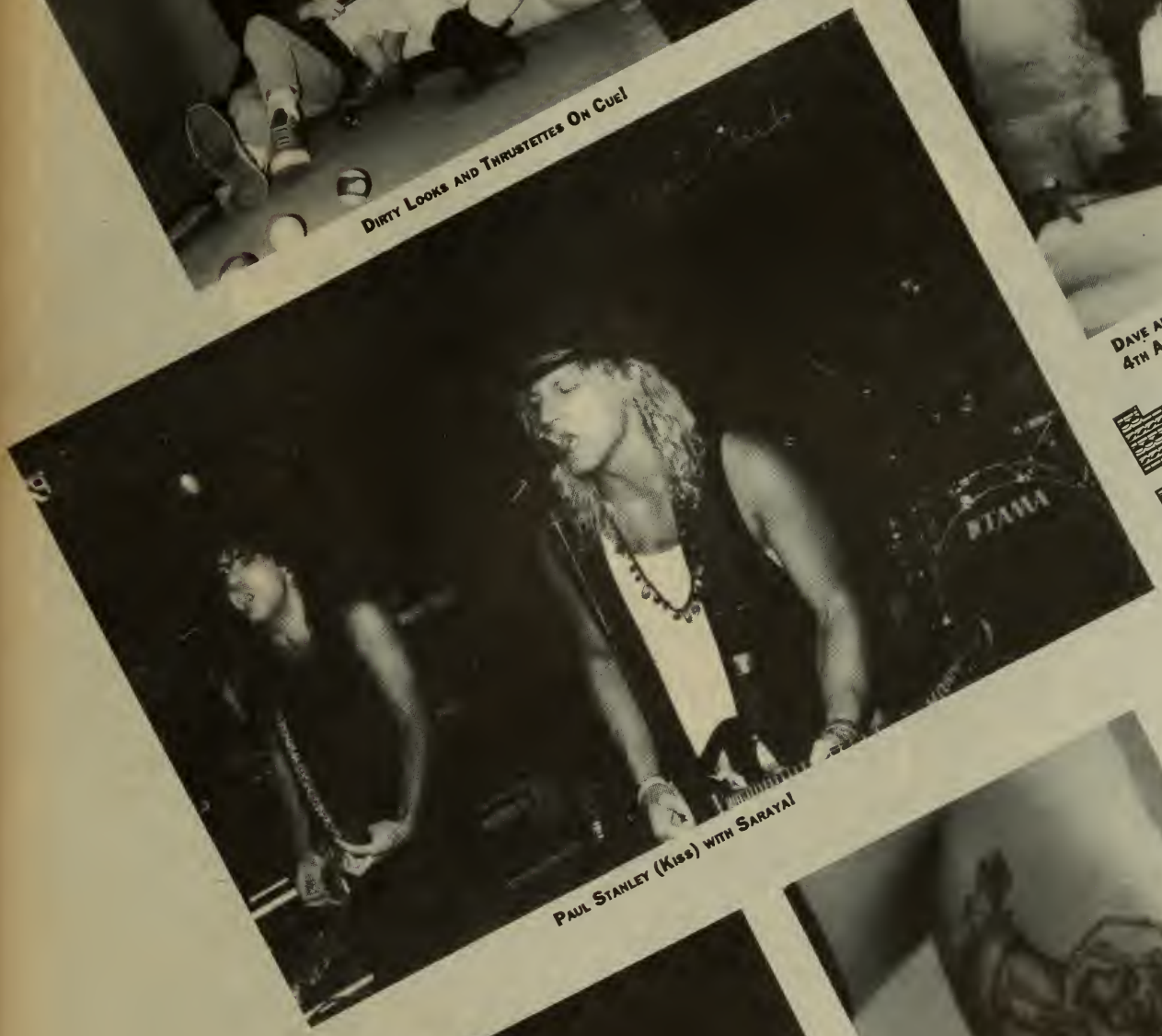

Paul Stanley (Kiss) with Saraya!

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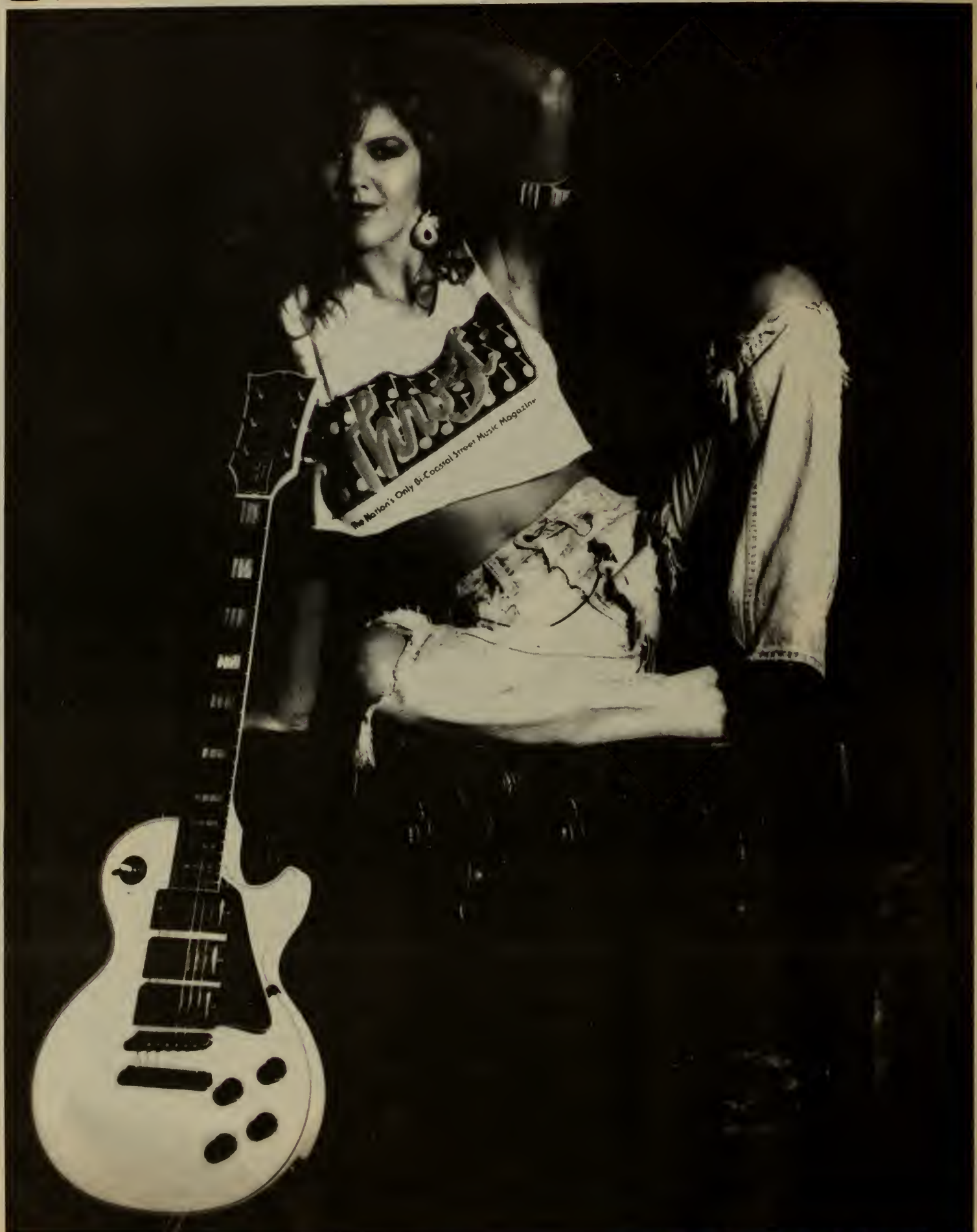
Who is the vampire and who's that thigh?!

SEE YA NEXT MONTH!



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